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ABSTRACT

Guidelines for curriculum design in reading, composition, and grammar and usage are presented in the form of required skills for each of four grades (6-9). Four English examinations designed to test these skills are also provided. Brief comments on examinations in other subject areas offered by the National Association of Independent Schools and a general statement on the nature of English and its various components preface the booklet. (MF)

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CURRICULUM SUGGESTIONS

FOR GRADES SIX THROUGH NINE:

ENGLISH

with sample examinations

NAIS

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NATIONAL ASSOCIATION OF INDEPENDENT SCHOOLS

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NATIONAL ASSOCIATION OF INDEPENDENT SCHOOLS
4 Liberty Square, Boston, Massachusetts 02109

SEPTEMBER 1970

General Information

The examinations offered by the National Association of Independent Schools are designed to serve as reliable tests of the general preparation, accomplishment, and ability of candidates seeking admission or promotion to the lower forms or classes of secondary schools. They are used often as final examinations. Examinations are provided in each of the following subjects—English, French, German, Latin, Mathematics, Russian, and Spanish. The schedule also includes the Junior Scholastic Aptitude Tests. As each school is at liberty to select from the different groups the papers which best meet the particular requirements of its curriculum, **neither the number nor the relative position of an examination can indicate conclusively the form or class for which it will be used by a given school. In each case the catalogue or admissions office of the school in question must be consulted.**

THE SERIES OF EXAMINATIONS

Except in the case of the language tests, the examinations are intended for consecutive years according to the sequence of their numbers. The most advanced examinations are in general adapted for use for admission to grade ten.

English. — **May:** English I, II, III, IV. English I is regularly used at the end of grade 6 for admission to grade 7.

French. — **May:** Elementary (for use in the elementary school through grade 7 or 8); Intermediate (for use through grade 9 and/or for entrance to second-year French in secondary school).

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Latin. — **May:** Latin Comprehensive.
Latin Comprehensive is divided into three levels and is suitable for candidates who have had one year of Latin, and for candidates who have had any further preparation up to *Caesar.*

Mathematics. — **May:** Three examinations: Mathematics A (formerly Mathematics I-II), a comprehensive examination for the end of grades 6, 7, or 8; Mathematics B, an examination for students having studied one to two years of algebra, and covering topics formerly tested by the separate Mathematics III and Mathematics IV examinations; Mathematics C, an examination for those who have had more than two years of algebra.

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The sole distributor of the Junior Scholastic Aptitude Test is the Educational Records Bureau, 116 Maple Ave., Greenwich, Conn. 06830. Copies of the Test may be used at any time of year. To insure prompt delivery, orders should reach the Bureau at least two weeks before the date on which the Test is to be administered. (Price, including scoring and reporting: — one dollar for each pupil.) A descriptive leaflet may be obtained from the Educational Records Bureau.

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1. The name of the examiner who is to administer the Tests should be included with the order.
2. The examiner named should be personally and professionally responsible for the care of the Tests and should himself administer them to all pupils in strict accordance with the manual of instructions.
3. The examiner should fill out a form stating the conditions under which the Tests were given and noting any irregularities or unusual circumstances in the administration and should send it to the Educational Records Bureau.
4. Immediately after the Tests have been given, all Tests, used and unused, should be returned to the Educational Records Bureau by the examiner, preferably in the same wrappings in which they were received.

A maximum of *two hours* is allotted for each subject examination.

These examinations may not be given earlier than the announced dates except with special permission, but they may be given at any later date.

The Junior Scholastic Aptitude Test may be given at any time to suit a school's convenience.

The dates for 1971 are May 17 and 18; for 1972, May 15 and 16.

ENGLISH

General Statement

English is a language, not merely a classroom subject. For the pupils in our schools it is the native language—the language on which they rely, both in their own thinking and in their dealings with others. Language is an integral part of the entire development of the pupil and of his growing ability to organize and understand his world and to cope with it. The part played by language in the development of the young is the common concern of all teachers. The teacher of English is especially occupied with the structure of the language and with the operation of language in communication. English is also concerned with the nature and ways of man. Both composition and literature should gradually increase the pupil's discrimination in intellectual and ethical matters, and arouse in him greater sensitivity to others and to nature.

Language enables people to think. It operates through written and oral expression, general reading, the interpretation of literature, and listening with understanding. These are not isolated activities in an English course, however necessary it may be to treat them as such in the construction of teaching units or in the setting of standards and requirements. They are unified because all are processes and outcomes of language in operation, stemming from common principles of language.

In arranging these Requirements, the committee has divided the study of English into three major areas for each grade level: reading, composition, and grammar (including usage and punctuation). Such a division is a convenience, but the interrelationship of the parts, each to the others, must not be overlooked. The Requirements take for granted at each grade level that what the pupil has learned the year before will be reinforced rather than assumed to have been assimilated completely. The committee recommends a gradual introduction of all elements and a return to them, at each level, as need arises.

The suggestions of the committee are not intended to be rigid and prescriptive, but flexible and descriptive. The committee believes that each school can decide best its own course of action, using these Requirements as a guide. The suggestions are designed for the middle student with the assumption that good students will move ahead more rapidly, while slower ones will take more time. To view these Requirements as static and dogmatic is to encourage rigid, stereotyped teaching.

The teaching of English grammar and usage is particularly susceptible to rigidity, even though the English language is dynamic, constantly undergoing change in structure, form, vocabulary, and idiom. No one system of grammatical analysis is complete, wholly accurate, or even desirable. However, an attitude of inquiry into language is necessary and appropriate. An inductive approach to grammatical analysis can be more valuable to the student than the memorizing of an imposed and predetermined system. Grammar itself cannot be understood fully apart from the operations of language, both spoken and written. The constructions taught at the various age levels should be those the student is likely to meet—and understand—in his reading, and to use naturally in his written work. He should be made aware of the differences between spoken and written language.

The living nature of the English language is evident in its rich and growing vocabulary. The student's training in vocabulary should reflect his ability to understand concepts and his need to communicate them. Learning of new words, new meanings, and new connotations of old words may be accomplished best by using verbal contexts rather than word lists. A thorough vocabulary program will make the student aware of the differences between denotations and connotations, between the abstract and the concrete, and between the shades of meanings of synonyms. Students should recognize that what we refer to as "vocabulary" is really four vocabularies: reading, listening, speaking, and writing.

Spelling is an important aspect of written vocabulary. Teachers should not assume that development of good spelling habits is completed by the end of the elementary grades. *The Minimum Curriculum for Kindergarten Through Grade Five,* published by the Subcommittee on Elementary English of the NAIS, contains some excellent material on the teaching of spelling. The committee states, in part: "The primary task . . . is to solidify and expand the application of knowledge (of spelling) acquired in the earlier grades to all written work in all subject areas. To achieve this end, the teacher should analyze the strengths and weaknesses of the individuals and the class. Such an analytical diagnosis provides the basis for planning the review and extension of the curriculum."

Language is the medium of literature, which in turn is the medium by which we in English study man. Since the study of literature is highly complex, much attention must be given both to the student's work (reading) and to the literature itself. Reading is concerned with language in operation, with words coming to life in a context, and with the use of words as symbols for the communication of ideas, feelings, and experiences. By helping the student to recognize, to understand, to extend, and to use his own experience, the reading of literature can assist him in developing a sense of the aesthetic and ethical values so important to our civilization. The teaching of literature should move from the plotting of action to the recognition of ideas, feelings, and experiences expressed in different styles. In addition, the student should be led to observe the language at work: the word choices, the sentence structure, the tone, and the metaphor. (Here metaphor is considered not merely as one of the "figures of speech" used for rhetorical purposes, but as an essential way of expressing meaning through comparison and analogy, and as one of the elements, perhaps the most important, of growth and enrichment in a living language.) The choice of literary works for these grades is determined by several considerations, among which are the need to use works that reveal the nature and ways of man and at the same time complement the development of the student, and the need for enough variety to capture his interest.

Specific reading skills, such as recognizing main ideas, understanding relationships between main ideas and details, suiting reading rate to purpose, and drawing inferences, should not be neglected. The importance of related reading skills, such as note-making and outlining, should be recognized, although usually these skills can be taught even more effectively in social studies and science classes.

Composition, the organized expression of the student's thoughts, puts into practice all of his experience with language. Since writing is a skill students use in many ways and in many classes, specific training should be given not only by English teachers but also by all teachers who require written work in their classes. As a student gains mastery of the language principles recommended in these Requirements, his compositions should display increasingly effective communication of facts, ideas, and feelings.

Most successful results in composition will come when a student writes from his own interests and experiences, and as he discovers that his first effort is not his best one. The student should be given not only guidance in selecting material to write about but also instruction in the techniques of organization and revision. While the student, in his composition, will be concerned at first with expression of his intent, over the years his writing should come to display a fuller appreciation of the relationship of style and appropriateness to content and purpose. It is important to lead the student to create imaginatively and to support his creativity in a convincing manner. Unity, coherence, and emphasis should be stressed. The goal in composition should be writing that is direct without ornamentation, slang, or cliché.

Since writing is an outgrowth and extension of his speaking, a student's writing habits are often conditioned by his speaking habits. Training in language includes training in speaking, particularly in vocabulary, diction, and tone of voice. Speaking with clarity can be developed by oral reading, by prepared and extemporaneous speak-

ing, by having the student read his own papers in class, and by encouraging him to use complete sentences in class discussion. Effective and correct speaking, like writing, must be the concern of all teachers.

As one more means of understanding and finally using what Dryden called "the other harmony of prose," pupils should hear good prose (and poetry) and read it aloud. Indeed, a student may be trained to find the weaknesses in his own composition by reading it aloud. Training in listening intelligently may be accomplished by reading aloud directions that require specific responses, by having a student read his paper before the class while other members listen for particulars, and by the teacher's reading aloud in class shorter works to which students must respond.

Language and its various operations should be kept open to inquiry by students. The ability to ask a question and to seek an answer is more meaningful than the memorizing of an answer. Thinking can be stimulated by maintaining an atmosphere that encourages inductive and intuitive approaches to problems and by encouraging an attitude that generates active involvement in intellectual processes.

The May examinations, English I, II, III, IV, designed for use in grades 6, 7, 8, and 9 respectively, will include questions based on the material described below under English I, English II, English III, and English IV.

ENGLISH I

Reading

Although most of the reading done by a sixth grade pupil is "reading to learn," teachers must not necessarily assume that he has developed the "learning-to-read" skills necessary to achieve competence in all areas of reading. The teaching of literature is a major responsibility of the English teacher, to be sure, but it cannot be accomplished effectively unless the pupils have mastered the basic reading skills. An appropriate basic reader would be a good starting point for all but advanced sections of the sixth grade.

The teacher of reading is concerned with such skills as:

a. Building vocabulary through discussion of new words met in context
b. Recognizing such relationships as cause and effect, analogy, the general and the specific, the part and the whole
c. Drawing conclusions and making inferences
d. Anticipating events and predicting outcomes
e. Distinguishing between fact and opinion
f. Appreciating and understanding elements of plot, character, and setting.

The choice of books for class reading and discussion should be within the experience of the class and should include material that not only satisfies present interests but also arouses new ones. Teachers should consider the inherent excellence of the book itself, seeking the "best" books, both old and new, to which the student's extended experience and aroused interest can reach.

In English I the following general suggestions for class reading are offered:

a. Novels and stories chosen for action, simple narrative, clearly defined characters
b. Plays with simple action and characters, to be read or acted out in class where possible

c. Non-fiction, preferably written in narrative style and dealing with kinds of experience which a student can grasp with the help of his own experience and imagination

d. Poetry, mainly narrative, or lyrics dealing with simple universal emotions and experiences.

Free reading or supplementary assigned reading should incite and stimulate the pupil to read on his own. He can be guided in the selection of books by individual conferences and by class discussion of books.

Composition

Composition may be thought of as communication, both oral and written, of facts, ideas, opinions and feelings. Such communication can be effective only if one has something to say and if he says it in such a way as to be understood. A pupil should be taught to observe closely through experience or through reading so that he will have material for his compositions.

Since the sentence is the basic unit of expression in composition, the pupil should be encouraged to create effective sentences in his speaking, and, through much practice, in his writing. The fundamentals of paragraph writing should be stressed: the use of topic sentences, the order of details in narrative and descriptive paragraphs, and the organization of a logical sequence of introduction, body, and conclusion.

Although composition will be generally narrative and descriptive, dealing with happenings, places, and people in terms of the pupil's own experience, some practice should be given in simple exposition, usually based on reading.

Complete sentences should be expected, and they should reflect the requirements of language and grammar. The pupil should know how to spell words that fall naturally within his vocabulary and to punctuate sentence elements which he habitually uses.

Grammar and Usage

Since the study of English grammar should be related to experience with the language, it should not be treated as a separate subject with hard and fast rules of its own, but rather as an aid to the pupil's gradual mastery of the spoken and written word. Memorized definitions of grammatical terms, tedious and often inaccurate, should be avoided; operational definitions based on morphology and on the function of words in sentences will help to develop grammatical concepts. Learning should be empirical: through examples rather than definitions. Terminology should be introduced only after the pupil has arrived indirectly at what the term stands for. The simple sentence pattern, with its basic variations, should be studied first as the trunk to which all grammatical constructions are the branches. The structure of the simple sentence, with its various elements, should be carefully studied in English I.

I. Understanding of the following basic patterns of simple sentences, including their inversions:

   A. Subject — Verb

   B. Subject — Verb — Direct Object

   C. Subject — Verb — Indirect Object — Direct Object

   D. Subject — Verb — Predicate Word (noun, pronoun, adjective)

II. Recognition and use of the following types of sentences:
   A. Declarative
   B. Interrogative
   C. Exclamatory
   D. Imperative

III. Knowledge of the following form classes (or parts of speech) according to use:
   A. Nouns
      1. Singular and plural
      2. Possessive
      3. Common and proper
      4. Abstract and concrete
      5. As subject
      6. As direct object
      7. As indirect object
      8. As predicate noun
      9. As object of a preposition
      10. As noun of address

   B. Verbs
      1. Auxiliaries and verb phrases
      2. Tense inflections
      3. Transitive, intransitive, and linking (*be*, only)

   C. Adjectives
      1. As modifiers of nouns and pronouns
      2. Comparison of adjectives
      3. Possible positions of adjectives — before noun, predicate adjective

   D. Adverbs
      1. As modifiers of verbs
      2. Comparison of adverbs
      3. Possible positions of adverbs

IV. Knowledge of the following word groups according to use:
   A. Prepositions
   B. Co-ordinate conjunctions
   C. Adverbs (intensifiers) as modifiers of adjectives and adverbs
   D. Personal pronouns and their inflections
   E. Interjections

V. Prepositional phrases as modifiers
   A. Adjective
   B. Adverb

VI. Compound elements
    A. Compound subjects
    B. Compound predicates
    C. Compound sentences

Punctuation

I. Periods
    A. At the ends of sentences
    B. After abbreviations and initials

II. Question marks

III. Exclamation points

IV. Capital letters for
    A. The beginnings of sentences
    B. Proper nouns and proper adjectives
    C. "I"
    D. Days of the week and months of the year
    E. Titles with names (Dr., The Rev., etc.)
    F. Holidays
    G. First word of a line of poetry
    H. In the salutation and conclusion of a letter
    I. Each important word in titles
    J. First word of a sentence in quotation

V. Commas
    A. In dates
    B. With dates within a sentence
    C. In addresses
    D. With addresses within a sentence
    E. In the salutation and conclusion of letters
    F. In a series of words or phrases
    G. After introductory words
    H. With nouns of address
    I. In compound sentences
    J. To separate quotations from the rest of the sentence

VI. Apostrophes for
    A. Possessives
    B. Contractions

VII. Use of quotation marks in dialogue

ENGLISH II

Reading

The main goal of the reading program in English II should be to further the student's enjoyment and understanding of literature by increasing his awareness of the world of experience and ideas and by providing him with some of the basic techniques for analyzing content, form, and structure in literature.

Consideration of plot structure and character development in stories, novels, and plays should be appropriate to the student's level of maturity. Emphasis should fall increasingly on discussion of people, motives, and human problems rather than on mere plot or isolated facts. Increasingly, too, in discussions of action or plot, stress should be placed on causes, except where actual events are complicated enough to justify plot summarizing.

Vocabulary-building techniques, such as use of context, roots and affixes, denotations and connotations, should be continued.

In English II the following general suggestions for class reading are offered:

a. Short stories chosen to emphasize plot structure or character development and motivation

b. Novels, primarily of action, with simply drawn characters, and without complicated problems or concepts

c. Plays with emphasis on action rather than on characterization

d. Non-fiction, especially biography, as for English I

e. Poetry as for English I, with perhaps a few poems more difficult to grasp and more intensively discussed.

Composition

Composition should broaden the suggestions for English I, extending the range of subject matter to include, for example, historical events and people. Increasing attention should be paid to planning a paragraph or composition before writing and to revising what one has already written. Understanding of the principles of grammar and usage as studied, should be revealed in all composition.

Grammar and Usage

The grammar and usage requirements listed under English I should be thoroughly understood. In English II, extensions and combinations of the basic sentence patterns should be presented and understood.

I. Clauses
   - A. Main
   - B. Subordinate
     1. Used as adjectives
     2. Used as adverbs

II. Word Uses
   - A. Relative pronouns
   - B. Subordinating conjunctions

C. Adverbial nouns
D. Simple appositives (non-restrictive)
E. Pronouns
   1. Case
   2. Number and person
   3. Clear reference
F. Verbs
   1. Progressive and emphatic forms
   2. Passive voice
   3. Linking use of such verbs as *look, grow, smell, feel, seem* and *become*
G. Adjectives — the appositive position

Punctuation

All the punctuation requirements listed under English I, plus the following:

I. Commas
   A. After introductory clauses and phrases
   B. With parenthetical expressions
   C. With non-restrictive appositives
II. Semi-colons in compound sentences
III. Colons
   A. In salutation of business letter
   B. In indicating time — 3:40
IV. Punctuation of titles — underlining and quotation marks

ENGLISH III

Reading

By the end of English III, the student should be familiar with the basic elements of the various types of literature: short stories, novels, humorous and serious essays, plays, poetry, and biography. The basic elements to be considered would include the following, wherever appropriate to the type of literature or the particular work:

a. Plot structure
b. Character development and motivation
c. Influence of setting on characters and action
d. Theme, or dominant idea
e. Tone, intent of writer, and feeling.

In addition, the teacher of reading in English III is concerned with:

a. The operation of language through implication and suggestion as well as through direct statement.
b. Examination and analysis of metaphor as a present and indispensable part of language, especially of language which deals with the mind and the emotions.
c. Examination of different methods of definition, of multiple definition as a word shifts in context, and of operational definition as a method of breaking down an abstraction into some of its specific or concrete elements.
d. Consideration of generalizations and of the relationship between generalizations and specific illustrations.

In English III the following general suggestions for class reading are offered:

1. *Short stories* chosen to emphasize various types of conflict: between man and nature, between man and man, and especially between man and himself.
2. *Novels* chosen to emphasize decisions, motives prompting the decisions, and mixtures of strength and weakness in characters.
3. *Non-fiction* with increased attention to tone and intent of writer.
4. *Plays* with stress on decisions, motives, and people.
5. *Poetry,* some of which raises questions, poses problems, and suggests multiple meanings or interpretations; dramatic poem.

Composition

Pupils should be encouraged to develop theme in narration and main impression in description. Practice should be given in expository writing, with attention to analysis and organization. Some topics should involve living people and the pupil's relationship to them; others, historical and fictitious people. Unity, the proper order of sentences, and satisfactory paragraphing are expected at this level. The organization of single paragraphs should be stressed.

The pupil should learn how to spell words that fall naturally within his vocabulary, including terms commonly used in his other subjects. He should learn to avoid such common errors as: unnecessary shifts in verb tenses, vague reference of pronouns, dangling or misplaced modifiers, and false or hasty generalizations.

Grammar and Usage

All the requirements listed under English I and English II, plus the following:

I. Noun clauses and their various uses
II. Verbals and their various uses
    A. Participles
    B. Gerunds
    C. Infinitives
III. Restrictive and non-restrictive relative clauses, phrases, and appositives
IV. All uses of nouns including
    A. Objective complement
    B. Nominative absolute
V. Elliptical clauses after *than* and *as*

Punctuation

All the requirements listed under English I and English II, plus the following:

I. Commas — all uses, with particular emphasis on parenthetical and non-restrictive expressions
II. Colons — preceding a list
III. Dashes and marks of parenthesis

ENGLISH IV

Reading

Reading in English IV should give the student greater literary insight, training him to look beyond the surface in specific ways:

a. How characters are drawn; methods of revealing them
b. How authors' themes are developed and shown
c. How metaphor, tone, and abstraction are used.

Reading may include the following:

1. *Novels* and *short stories* with emphasis on evolution of character, analysis of motives, and exploration of why characters are as they are.
2. *Biography* stressing character development, perhaps with some exploration of the multiple meanings of the term "greatness."
3. *Plays* continuing the stress on people, motives, and decisions.
4. *Poetry* selected with recognition of possible different interpretations, examination of figurative language, consideration of rhythm, rhyme, and stanza patterns.

Composition

The teacher should stress unity, coherence, and emphasis in all writing. Types of writing should include personal narration, description, and exposition. The student should learn to develop his ideas logically, clearly, and creatively, using a language appropriate to his own maturity. In his writing he should be able to use comparison, contrast, analogy, and abstraction effectively, develop a central theme throughout a paper, sustain an appropriate tone and point of view, and maintain a reasonable mechanical correctness. Mastery of basic paragraph organization is expected. The pupil's object in composition should be to develop a direct prose style, free from involved constructions and mechanical errors.

Grammar and Usage

By this grade, all previous requirements should have been learned, and only a cursory review should be required, except where a student shows a definite weakness. Sentence structure should be appropriate to the student writer's purposes, and much practice should be given in understanding and using various levels of subordination. Parallel structure and the use of restrictive and non-restrictive elements should be emphasized. Grammatically well-prepared classes might continue their investigation of language through work in etymology and in the history of the language.

1970

ENGLISH I

GRADE VI

TIME: ONE HOUR AND A HALF

Part I

(Allow about 30 minutes.)

A. DIRECTIONS: *Four basic sentence patterns are:*

1. **subject — verb**
2. **subject — linking verb — predicate word (noun, or pronoun, or adjective)**
3. **subject — verb — direct object**
4. **subject — verb — indirect object — direct object**

Write a sentence for each of these patterns and label the key words in each sentence, as listed above.

B. DIRECTIONS: *Each of the sentences below contains a blank. From the word group on the left choose the word that best fits each sentence. Give at least one reason for your choice. Be sure to study the example carefully before you begin your work.*

Example: **movable** **(a) Did he ..... the chess piece?**
move **(b) The chess piece is .....**
mover **(c) I gave the ..... the address of our new house.**

Answers: **(Note that several reasons are given here for each choice. You are required to give at least one.)**

(a) move — verb (or patterns with "did")

(b) movable — subject complement (or adjective, or modifies "chess piece," or completes N-LV-PW pattern)

(c) mover — indirect object (or noun, or patterns with determiner "the")

1.	there	(a)	..... baggage will not be ready on time.
	their	(b)	..... going on vacation.
	they're	(c)	..... is the car.
2.	enjoy	(a)	The ..... vacation went by quickly.
	enjoyment	(b)	I do not ..... costume parties.
	enjoyable	(c)	The ..... of the youngsters was obvious.
3.	ended	(a)	The story had a happy .....
	ending	(b)	It was an ..... procession.
	endless	(c)	The game had ..... when the rain began.
4.	illustrious	(a)	Did he ..... any children's books?
	illustrative	(b)	My ..... grandfather will speak to the Senate.
	illustrate	(c)	An ant hill is ..... of how hard this insect works.
5.	to	(a)	I want ..... boys to volunteer.
	two	(b)	The box was ..... heavy for him.
	too	(c)	He went ..... the movies.
6.	produce	(a)	*The Mikado* was our drama ..... this year.
	production	(b)	The soil is not very ..... in Mexico.
	productive	(c)	Can you ..... synthetic diamonds?

Part II

(Allow about 30 minutes.)

DIRECTIONS: *Read the following passage and answer the questions below. The last question will count somewhat more than the others.*

My finger was reluctant to touch the trigger, I must be getting very old and my ancient conditioning worn thin. Coyotes are vermin. They steal chickens. They thin the ranks of quail and all other game birds. They must be killed. They are the enemy. My first shot would drop the sitting beast, and the other would whirl to fade away. I might very well pull him down with a running shot because I am a good rifleman.

And I did not fire. My training said, "Shoot!" and my age replied, "There isn't any chicken within thirty miles, and if there are any they aren't my chickens. And this waterless place is not quail country. No, these boys are keeping their figures with kangaroo rats and jackrabbits, and that's vermin eat vermin. Why should I interfere?"

"Kill them," my training said. "Everyone kills them. It's a public service." My finger moved to the trigger. The cross was steady on the breast just below the panting tongue. I could imagine the splash and jar of angry steel, the leap and struggle until the torn heart failed, and then, not too long later, the shadow of a buzzard, and another. By that time I would be long gone — out of the desert and across the Colorado River. And beside the sagebrush there would be a naked, eyeless skull,
(Line 19) a few picked bones, a spot of black dried blood and a few rags of golden
(Line 20) fur.

I guess I'm too old and too lazy to be a good citizen. The second coyote stood sidewise to my rifle. I moved the cross hairs to his shoulder and held steady. There was no question of missing with the rifle at
(Line 24) that range. I owned both animals. Their lives were mine. I put the safety on and laid the rifle on the table. Without the telescope they were not so intimately close.

(From *Travels with Charley—In Search of America,* by John Steinbeck. Copyright © 1961, 1962 by The Curtis Publishing Company. Copyright © 1962 by John Steinbeck. Reprinted by permission of The Viking Press, Inc.)

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Read all of the questions before you begin to write. The last question will count somewhat more than the others. Be sure to use complete sentences on your answers.

1. a. What reasons does the author give for killing the coyotes?
   b. What does his training have to do with the reasons?
2. a. What reasons does the author give for not killing the coyotes?
   b. What does his age have to do with the reasons?
3. Why is "a few rags of golden fur" (lines 19-20) better in this passage than just "a piece of fur"?
4. Why does the author say he owned both animals? (line 24)
5. Does the speaker in the passage kill the coyotes, or not? Explain your answer fully, being sure to give as many clues from the passage as you can to support your position.

Part III

(Allow about 30 minutes.)

DIRECTIONS: *Sometimes we approach a new situation with the distinct idea that we will not enjoy it. Write a composition about some experience you have had which you anticipated would be frightening, strange, or distasteful, but which turned out to be quite pleasant after all. Be sure to make clear what your feelings were at first and how they changed.*

ENGLISH II

GRADE VII

TIME: ONE HOUR AND A HALF

Part I

(Allow about 40 minutes.)

DIRECTIONS: From a book or story you have read this year, select one character whom you particularly admired. Imagine you know this character personally and have been asked to recommend him (her) for a job, for admission to a school, for an award, or for any other imaginary position or honor. Using two or three specific incidents from the book or story to support your opinions, convince the person to whom you are writing that this character does possess the qualities you admire.

Part II

(Allow about 50 minutes.)

DIRECTIONS: *Read the following passage and answer the questions below.*

Once over the low ridge that skirts the bay we marched through an endless plain that stretched as far as the eye could see. This was the Arctic tundra, a land indescribable because there is literally nothing to
(Line 4) describe, nothing that holds the eye, that exalts, that gives promise of anything whatever at the end. If there is a landscape in the world in which no thrill of romance can be evoked, it is this. Sombre brown,

(Line 7) not colorless but dead in color, except for an occasional low ridge this
(Line 8) world is flat and void. One ridge crossed, the same world is here again and the same low ridge lies ahead. There is no vegetation, none at all;
(Line 10) and the pools of water cannot even be called pools, for a pool implies something fresh and alive, whereas these are dead waters, waters which have not yet receded from the earth. I thought as we walked on, Is this a land out of which life has died, or a land to which life has not yet
(Line 14) come? It induced a strange impression of lassitude, so that one was
(Line 15) weary even before one had begun to march. And walking here was painful, for either there were limestone rocks that tore one's soft seal-skin boots, or one slipped and sank into greasy humid marshland. Meanwhile, we trotted on, nose to the ground under the burden of the pack.

Yet where I saw space devoid of life, my Eskimos saw life. Again and again Utak and his wife — who seemed to be his double, so extraordinarily did she reproduce all his gestures — would stop, bend forward, stare at the ground, or leave the trail and go to the right and the left, then come back smiling. What had they seen? A lemming's hole, and the lemming may be in it. We wait ten minutes. No, he is not there; we go on. Or they see traces, droppings of a fox or a bird.
(Line 27) Nothing escapes them and their observation is incessant. For a stone that is not in its normal position they will stop, murmur, discuss; and then on they go with me behind.

(from *Kabloona,* by Gontran de Poncins, in collaboration with Lewis Galantière. Reynal and Hitchcock, Inc., 1941.)

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exalt (line 4) — fill with a spirit of joy
lassitude (line 14) — a feeling of weakness
incessant (line 27) — never ceasing

1. In your own words explain the following expressions as used in the passage above:
   a. "not colorless but dead in color" (line 7)
   b. "the same world is here again" (line 8)
   c. "the pools of water cannot even be called pools" (line 10)
   d. "one was weary even before one had begun to march" (lines 14-15)
2. Write a paragraph in which you discuss the <u>contrasting</u> views of the tundra presented in the passage.

ENGLISH III

GRADE VIII

TIME: TWO HOURS

Part I

(Allow about 45 minutes.)

DIRECTIONS: *In the following passage taken from Life on the Mississippi, Mark Twain tells of his experiences as a riverboat pilot. Read the passage carefully. Then do the work set below it, using complete sentences for all answers.*

The face of the water, in time, became a wonderful book — a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day. Throughout the long twelve hundred miles there was never a page that was void of interest, never one that you could leave unread without loss, never one that you would want to skip, thinking you could find higher enjoyment in some other thing. There was never so wonderful a book written by man; never one whose interest was so absorbing, so unflagging, so sparklingly renewed with every perusal. The passenger who could not read it was charmed with a peculiar sort of faint dimple on its surface (on the rare occasions when he did not overlook it altogether); but to the pilot that was an *italicized* passage; indeed, it was more than that, it was a legend of the largest capitals, with a string of shouting exclamation-points at the end of it, for it meant that a wreck or a rock was buried there that could tear the life out of the strongest vessel that ever floated. It was the faintest and simplest expression the water ever makes, and the most hideous to a pilot's eye. In truth, the passenger who could not read this book saw nothing but all manner of pretty pictures in it, painted by the sun and shaded by the clouds,

20

whereas to the trained eye these were not pictures at all but the grimmest and most earnest of reading matter.

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly
(Line 26) as I knew the letters of the alphabet, I had made a valuable acquisition.
(Line 27) But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river!

1. Several times in this passage Twain contrasts "the passenger" with "the pilot." What are the contrasts that he points out?

2. How does Twain feel toward "the passenger"? Draw fully on all the evidence in the passage that supports your answer.

3. Reread lines 14-17. Then show fully and specifically why each of the following phrases that Twain uses is better than the suggested substitute. To do this well, you must do two things: (1) Show just why Twain's wording is effective, and (2) show just why the substitute is less effective.

   a. "*italicized* passage" rather than "danger signal" (line 14)

   b. "with a string of shouting exclamation-points" rather than "with a string of panic-stricken dashes" (lines 15-16)

   c. "tear the life out of" instead of "destroy" (line 17)

4. In line 26 Twain says, "I have made a valuable acquisition." Explain fully and specifically what this "acquisition" was and why it is "valuable."

5. In line 27 Twain says, "But I had lost something, too." Explain fully and specifically what he had lost and how he had lost it.

Part II

(Allow about 35 minutes.)

DIRECTIONS: *Read the following poem carefully and then answer the questions.*

My Papa's Waltz

10

15

(From *The Collected Poems of Theodore Roethke*. Copyright © 1942 by Hearst Magazine, Inc. Reprinted by permission of Doubleday & Company)

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* countenance — expression of the face

DIRECTIONS: *Answer the following questions. Be sure to write complete sentences. Some answers may be as long as a paragraph.*

1. The order of impressions is important in this poem.
   a. Explain why the narrator mentions whiskey at the very beginning.
   b. Explain how the first stanza affects your understanding of "we romped" in line 5.
2. What attitudes toward father, son, and situation are expressed by the mother's countenance, which "could not unfrown itself"? Explain.
3. What impression of the waltz is made by the descriptions in lines 3-4 and lines 9-14? What specific words create this impression?
4. The last two lines of the poem are most significant to an understanding of the relationship between father and son. What do they tell about the father's and son's feelings toward each other? Explain.
5. Is the scene that Theodore Roethke has pictured appropriate subject matter for a poem? Explain why or why not.

Part III

(Allow about 40 minutes.)

DIRECTIONS: *Read the following statement and then write a composition as instructed.*

Experience and learning may upset a person's preconceived ideas.*

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* preconceived ideas — opinions or beliefs that are held without adequate proof

Write a composition about yourself or some other person in whom a preconceived idea has been upset. In your composition make clear what the preconceived idea was; what changed it; and how you (or the person) reacted when the preconceived idea was upset. If you write about someone other than yourself, the person should be someone you know or someone whom you have met in your reading.

ENGLISH IV

GRADE IX

TIME: TWO HOURS

Part I

(Allow about 45 minutes.)

DIRECTIONS: *Read the following poem carefully. Then answer the questions.*

THE BEAR ON THE DELHI ROAD

30

35

(from *Selected Poems,* by Earle Birney. Reprinted by permission of the author and the publishers, McClelland & Stewart, Ltd., Toronto.)

Delhi (title) — city in India
galvanic (line 20) — electrically
deodars (line 30) — cedars

DIRECTIONS: *After a careful reading of the poem, answer the following questions. The last question will be weighted somewhat more than the others.*

1. What are the differences between where the bear has been and where he is going?

2. In what ways is the word "rear" (line 33) more effective than (a) "stand" or (b) "bring"?

3. By what means does the poet arouse the reader's sympathy for the bear? To answer this you will need to comment on specific words in the poem.

4. Comment on the different kinds of dancing with which this poem is concerned.

5. So far you have been examining specific words and parts of the poem. Now in a carefully planned, fully developed paragraph explore the meaning of the poem as a whole, giving special attention to the relationship between the bear and the men, which the poem describes, suggests, and develops.

Part II

(Allow about 35 minutes.)

DIRECTIONS: *Read the following selection carefully. Then answer the questions.*

Once we* found a dead mule,

(Line 4)

(Line 6)

(Line 14)

(from *Stop-Time,* by Frank Conroy. Published by The Viking Press, Inc., 1967.)

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* Two boys

DIRECTIONS: *Answer the first question in complete sentences. Answer the second question in the form of a composition.*

1. Lines 6-14 (beginning with "We rambled . . ." and ending with ". . . had happened there.") actually describe events that occurred before the discovery of the mule. From what evidence in the entire passage does the reader know this?

2. The author asks the question (line 4), "What was its fascination?" Write a composition in which you explore this question. Use all clues in the passage, paying particular attention to the significance of "something else too" (line 6).

Part III

(Allow about 40 minutes.)

DIRECTIONS: Students sometimes complain that the literature assigned to them is not relevant. Write a composition arguing the relevance, or lack of relevance, of one book assigned to you this year in your English course. Make your point with specific, persuasive reasoning that shows what the book is relevant, or irrelevant, to.